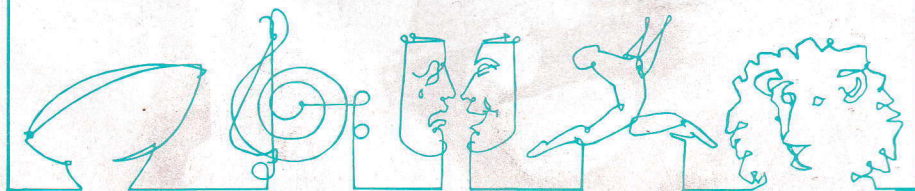


ESIPA The Empire State Institute for the Performing Arts

RAGGEDY ANN & ANDY™ A Musical



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INNERS
US...

The Empire State Institute for the Performing Arts
Producing Director, Patricia B. Snyder
presents

RAGGEDY ANN & ANDY™

A MUSICAL

Music and Lyrics
JOE RAPOSO

Book
TIMOTHY MASON

with Ivy Austin, Mark Baker, Don Correia
William Linton, Karen Shallo

Gary O. Aldrich, Joel Aroeste, Stephen Carey, Michael Jahoda,
Brian Kaman, Caren McGee-Russell, Betsy Normile, Murray Phillips,
Tom Pletto, Mirinda Lynn Staats, Jeanne Vigilante,
Carolyn Marble Valentis and the ESIPA Ensemble

Scenery and Costume Design
MARSHA LOUIS ECK

Lighting Design
RICHARD WINKLER

Flying by Foy

*Musical Supervision and
Dance Arrangements*
LOUIS ST. LOUIS

*Musical Direction and
Conductor*
ROSS ALLEN

ORCHESTRATIONS

STAN APPLEBAUM DAVID BERGER MICHAEL GIBSON
PHILIP J. LANG MAURY LAWS JOE RAPOSO JIM TYLER

Assistant to the Director
ADRIENNE POSNER

Production Stage Manager
ROBIN HOROWITZ

Associate Choreographer
DON CORREIA

Assistant to the Composer
GEORGE HARRIS

Directed and Choreographed by
PATRICIA BIRCH

The photographing or sound recording of any performance or the possession of
any device for such photographing or sound recording inside this theatre is
prohibited by law.

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MUSIC

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music 24 hours a day.

From the Producing Director

The staging of *Raggedy Ann & Andy, A Musical* presents another opportunity for our company to work with some of the most exciting talents in theatre. With this production, we are following our tradition of offering a holiday show for the whole family and at the same time we are continuing our commitment to the development of new works for the theatre. Although *Raggedy Ann & Andy, A Musical* is a fully staged production, it is still a work-in-progress. This first run will provide the basis for the further development of the show which we will stage a second time during the 1984-1985 season before the musical leaves Albany.

Patricia B. Snyder

An interview with Joe Raposo and Timothy Mason.

by Carolyn Wright

Q: Why did you decide to base a new work, a musical, on the stories of *Raggedy Ann and Andy*? To what extent are the original stories used as a base for your new work?

A: Timothy Mason

As you may know, Joe wrote the score for an animated film based on *Raggedy Ann and Andy* which was produced by Twentieth Century Fox in 1977. I think it was probably Patricia Snyder who heard the score and fell in love with it and persuaded Joe to give it another life as a staged musical. At that point, as I understand it, Joe called my agent who was a friend of his and said, "I'm looking for a book writer. I want a new book for this musical." My agent put Joe on to me, we got together, and we've had a good time.

A: Joe Raposo

I had been approached by the Hallmark greeting card company to write a television musical based on *Raggedy Ann and Andy*. This was back in 1974. As I began working on songs for it, I started looking at the characters in the books and I was not sure how you could approximate that look, particularly in a television close-up. So I said, "I don't think we ought to do it with live actors, I think we ought to do it in animation."

At this point, the Bobbs-Merrill Company became intrigued with my material, so I suggested making a feature movie for general distribution. I then auditioned the material for the parent company ITT, for the chairman of the board Harold Geneen, the president, and all those people. What I did not know was that Harold Geneen was a great theatre buff, loved the idea of getting into show business, and thought *Raggedy Ann* was an appropriate property for ITT to invest its money in. They put up somewhere in the vicinity of six or seven million dollars to do the animation and we did an animated feature which opened to wonderful reviews precisely two days before "Star Wars," which was being distributed by the same studio, Twentieth Century Fox. Our picture opened in New York on Monday; "Star Wars" opened on Wednesday in San Francisco and it was "all over, Charlie." So the film languished. Somewhere in California there are seven hundred and fifty prints of this film sitting in a vault, although it's been sold to television and we've seen it on cable. There was a CBS original sound track album which had pretty wide circulation. And that was the genesis of the project.

I had sent a group of albums up to Patricia Snyder - really as a gift to her family - when I began working at the Egg several years ago. Then the film played on the Home Box Office cable up here. She said, "Have you ever thought of doing a live stage musical of it?" And I said it would have to be drastically rewritten for the stage because it was an animated property with far too much going on in it. Patricia said, "Let's do it." We were then very fortunate in finding a director to do the project. We're steaming full speed ahead with Patricia Birch and it's just wonderful. We're having a ball.

Q: In order to bring *Raggedy Ann & Andy, A Musical* to this point in its development as a new work, how long have you been involved in its concept and its adaptation to a musical?

A: Timothy Mason

I started talking with Joe around a year ago but I actually began writing sometime in July. We're now at the third draft stage, and we're still revising and rewriting and probably will continue until the opening.

A: Joe Raposo

Timothy and I first began to remember, we were working with points, mostly having to do with locked into any kind of story. The since early last spring and we h and carefully, and it's evolving a

Q: Johnny Gruelle wrote the orig the 1920's and 1930's. Works de some of the values of that perio young people today? What mess people?

A: Timothy Mason

I think that any story that's time period or the audience you of child audience - which I try to place in other periods. I wanted is where we set the story and sh know little about. The story that of the child imagination and wh also to do with the commercial imagination and how stultifying

A: Joe Raposo

The story is basically - as all responsibility. It deals with etern nature are essentially timeless.

Q: What does ESIPA offer the art

A: Timothy Mason

Working at ESIPA is extraor myself and Joe. We're here, we'r with a wonderful director and w disposal. And, a wonderful freed critical pressures of New York. H let ourselves loose artistically a audience. They will teach us a l

A: Joe Raposo

There is a tremendous oppo other professionals who have co increasing numbers.

Creative artists - and I don't like plants. They need tender, lo air, a little room to breathe. The New York is absolutely antithetic panic, rehearsed in fear and pla

The problem is that there h theatre. There's too much greed impossible to work.

Well, here you have an ongo a resident scene shop, with a st Legislature which supports this I think that probably we are see hopeful, wonderful, here at ESIPA

Carolyn Wright is a public relat

Ack

ESIPA is grateful to Bridget As Colton-Weissberg; Dan Mizell o Dominick Patrigani and the s Services Electric Shop; Lester Publishing.

ESIPA wishes to thank its corp production.

A: Joe Raposo

Timothy and I first began talking about the re-adaptation of the film. Remember, we were working with about four or five songs which we knew were solid and which we wanted to keep. Those songs reflected certain plot points, mostly having to do with characters, so we weren't going to be that locked into any kind of story. The development with Tim has been going on since early last spring and we have just been turning it over, going slowly and carefully, and it's evolving and now we're going frantically.

Q: Johnny Gruelle wrote the original Raggedy Ann and Andy stories during the 1920's and 1930's. Works developed during a particular time reflect some of the values of that period. How have you made this work relevant to young people today? What message or messages does it have for young people?

A: Timothy Mason

I think that any story that's worth telling is relevant no matter what the time period or the audience you're playing to. When I put myself in the role of child audience - which I try to do - I am fascinated by the stories that take place in other periods. I wanted to immerse myself in the early 1930's which is where we set the story and share that world, which these children probably know little about. The story that evolved really has to do with the importance of the child imagination and what happens when that is lost sight of. It has also to do with the commercial exploitation of children or the child imagination and how stultifying that is.

A: Joe Raposo

The story is basically - as all good stories are - about love, commitment, responsibility. It deals with eternal verities and eternal values. Stories of that nature are essentially timeless.

Q: What does ESIPA offer the artist involved in a new work?

A: Timothy Mason

Working at ESIPA is extraordinary for a playwright or a composer like myself and Joe. We're here, we're mounting a brand new musical, a big one, with a wonderful director and we have extraordinary resources at our disposal. And, a wonderful freedom from the terrible economic pressures and critical pressures of New York. Here we have the ability to experiment and to let ourselves loose artistically and with every intention of pleasing the Albany audience. They will teach us a lot, too.

A: Joe Raposo

There is a tremendous opportunity here for people like myself and the other professionals who have come up from New York and will come in increasing numbers.

Creative artists - and I don't mean to get cute about it - are a little bit like plants. They need tender, loving care. They need a little sunlight, a little air, a little room to breathe. The present commercial theatre framework in New York is absolutely antithetical to all of that. Musicals are conceived in panic, rehearsed in fear and play in peril. It's a crime against art.

The problem is that there has been very little looking to the future of the theatre. There's too much greed. Everyone's got his hand out and it's impossible to work.

Well, here you have an ongoing institution with a resident company, with a resident scene shop, with a stage with lights and - thank God for the State Legislature which supports this and the leaders of the SUNY system. Anyway, I think that probably we are seeing the birth of something really magnificent, hopeful, wonderful, here at ESIPA.

Carolyn Wright is a public relations assistant at ESIPA.

Acknowledgments

ESIPA is grateful to Bridget Aschenberg of ICM; Franklin S. Weissberg of Colton-Weissberg; Dan Mizell of the William Morris Agency, Inc.; Mr. Dominick Patrignani and the staff of the New York State Office of General Services Electrics Shop; Lester Polokov and David S. Davidson of ITT Publishing.

ESIPA wishes to thank its corps of volunteers for its assistance with this production.

Musical Numbers

Act I

| | |
|---------------------|---|
| Movin' Along | Marcella |
| No Girl's Toy | Raggedy Andy, the Dolls |
| Meg of Galloway | Uncle Clem, the Dolls |
| I Look | Raggedy Ann, the Dolls |
| The Carnival Song | Cornelius |
| Tina's Song | Tina |
| Chase Sequence | Orchestra |
| A Miracle | Cornelius, Tina, Fatima, the Dolls |
| Blue | Sydney, Raggedy Ann, Marcella |
| A Miracle (Reprise) | Raggedy Ann, Raggedy Andy, the Dolls, Big Frankie Malone, Nickie, Tina, Cornelius, Fatima |

Act II

| | |
|--------------------|---|
| My Turn Now | The Dolls |
| Rag Dolly | Raggedy Ann |
| A Man with a Dream | Big Frankie Malone, Nickie, Tina, Cornelius, the ESIPA Ensemble |
| Candy Hearts | Raggedy Andy, Raggedy Ann, the Dolls |
| No Surprises | Fatima |
| Somewhere | Raggedy Ann |
| Where Do I Go Now | Raggedy Andy |
| Finale | Company |

There will be one intermission.

Program and artists subject to change.

Orchestra

| | |
|---------------------|---|
| Conductor | Ross Allen |
| Violins | Leo Mahigian, Janet Rowe, Mary Lou Saetta |
| Cello | Ingrid Porter |
| Bass | Kathy Iovieno |
| Harp | Martha Creighton |
| Guitar / Banjo | Sam Farkas |
| Piano | Caryl Ginsburg** |
| Reed I | Irvin Gilman |
| Reed II | Romeo Mitri |
| Reed III | Lenore Aldi |
| Oboe / English Horn | Randall Ellis |
| Trumpets | Henry Carr, Richard Zandri |
| Trombones | William Egan, Al Mastren |
| Horn | Linda Pushee |
| Drums | Ralph Purificato |
| Percussion | Mark Foster |
| Synthesizer | Warren Burt |

Raggedy Ann & Andy, A Musical presented by ESIPA

In the Main Theatre of the Egg in Albany

Previews: December 8-12, 14-16

Performances: December 16-21

December 10 Preview interpreted for the hearing impaired

Understudies

Raggedy Ann, Nanette—Helena Binder; Uncle Clem, Teddy Bear, Sydney—David Mark Bunce; Emily, Fatima, Daniella, Gabriella—Carolee Carmello*; Exotica the Snake Charmer—Christine Hughes; Massemo—Patrick Jameson*; Henny, Jock, Nickie—Bruce David Jennings; Penny, Stella—Karen Kinbar; Lance—John Thomas McGuire III; Cornelius J. Tinker, Big Frankie Malone—Tom Pletto; Raggedy Andy—Scott Schafer*; Tina Tinker—Carole B. Smith; Bruno the Strong Man—Richard A. Walsh; Marcella—Celia Willette.

Cast

In order of appearance

| | |
|-------------------------------|--|
| Marcella | |
| Mother | |
| Father | |
| Stella | |
| Uncle Clem | |
| Raggedy Ann | |
| Jock | |
| Penny | |
| Henny | |
| Teddy Bear | |
| Emily | |
| Nanette | |
| Lance | |
| Raggedy Andy | |
| Roustabouts | |
| Cornelius J. Tinker | |
| Young Boy | |
| Delivery Men: Fred | |
| Clyde | |
| Tina Tinker | |
| Fatima | |
| Bertha the Barker | |
| Exotica the Snake Charmer | |
| The Flying Finellis: Daniella | |
| Massemo | |
| Gabriella | |

Bruno the Strong Man

Sydney

Big Frankie Malone

Nickie

Walter Winchell

Fans

Model I

Model II

Contestants

Shirley Temple

Andy Child

Doctors

John

Whistle-Stop Crowd

Big Frankie Malone's Girls

Ann Child

Conductor

Passengers

Man

Woman

Porter I

Porter II

Reporters: Ben

Buzz

M.C.

The ESIPA Ensemble: David Mark Bunce, Carolee Carmello*, Gary Deming, John Hickman, David Jennings, Karen Kinbar, John Thomas McGuire III, Christine Hughes, Patrick Jameson*, Bruce David Jennings, Penny, Stella—Karen Kinbar; Lance—John Thomas McGuire III; Cornelius J. Tinker, Big Frankie Malone—Tom Pletto; Raggedy Andy—Scott Schafer*; Tina Tinker—Carole B. Smith; Bruno the Strong Man—Richard A. Walsh; Marcella—Celia Willette.

In order of appearance

. Ross Allen
 Janet Rowe, Mary Lou Saetta
 Ingrid Porter
 Kathy Iovieno
 Martha Creighton
 Sam Farkas
 Caryl Ginsburg **
 Irvin Gilman
 Romeo Mitri
 Lenore Aldi
 Randall Ellis
 Henry Carr, Richard Zandri
 William Egan, Al Mastren
 Linda Pushee
 Ralph Purificato
 Mark Foster
 Warren Burt

Sydney—David Mark Bunce; the Snake Charmer—Christine Bruce David Jennings; Penny, J. Tinker, Big Frankie—Carole B. Smith; Bruno the

- * Member of Actors' Equity Association
- ** Intern
- *** Educator-in-Residence

Production Staff

Technical Director Stephen G. Buck
Assistant Technical
Director Carl Hagmueller
Assistant
Stage Managers . Michael A. Bartuccio,
Diana Clavell

Assistant to the
Stage Managers . . . Robert Couture***
Assistant to Ms. Eck Dick Block
Scenic Artists . Eileen Connor, Don Geyra,
Patrick McClinch, Edward L. Rubin
Assistants to the

Scenic Artists Deborah Johnson,
Clarence H. King, Joseph La Forte
Scene Shop Assistants . . Mark Costello,
Bob Kirkpatrick, Mark Ray
Scene Shop Crew . . . Patrick Jameson**

Costume Department
Manager Karen Kammer
Costume Technicians . Sandra A. Dianetti,
Randi Fox, Brent Griffin,
Barbara S. Reich

Camel Heads and Giant Animated Hand
and Foot Executed by Tom Culnan
Make-Up Consultant James Sarzotti
Costume Shop

Assistants Charles R. Bannon,
Carolee Carmello, Linda Dott,
Janice Irwin, Linda Kosloske,
Gerre A. Maillet-Buck, Donna Muir,
June Rosate

Costume Shop Crew . Robin Chichester**,
Lori Culhane**, John Hickey**,
Margot Murphy**, Glenda Nix**

Properties Manager . . Douglas A. Lange
Assistant Properties

Manager Bradford Clark
Technical Assistant . . . John L. Romeo
Properties Assistants . Rosemarie Dalbo,
Christi Vadnais

Properties Shop
Crew Shelley Colangione**,
Robert DuPont**, George Snyder**,
Marisa Valzovano†

Assistant to Mr. Winkler . . Christie Heiss
Master Electrician . . . William D. Slusky
Assistant Electrician . . . Rocco DeCarlo
Electrics Shop Crew . . Theresa Nelson**
Sound Technician . . Pryce Arwin Mandel
Music Preparation Vic Harrington
Music Preparation for

Mr. Gibson Mathilde Pincus,
Chelsea Music Service, Inc.
Assistant to Mr. St. Louis

and to Mr. Allen . . . Caryl Ginsburg**
Music Assistant Miriam Gerberg
Rehearsal Pianists . Christopher D. Dunn,
Caryl Ginsburg**

Master Carpenter Peter Davis
Carpenter Bobby Weir
Carpenter / Welder Ed Kowsky
Special Assistant to the

Producing Director Ray Bono
Casting Consultant . Michael Doyle Fender
Special Effects Rigging Peter Foy
Legal Counsel Floria V. Lasky of
Fitelson, Lasky, Aslan and Couture;
Leonard Franklin and
Kenneth M. Kaufman of
Franklin, Weinrib, Rudell and Vassallo

Interpreters for the
Hearing-Impaired Laurie Abelson,
Karen Trombley

Typist Mackie Patricia
Administrative Crew . . . Cindy Foster**,
Cynthia Katz†, Maura Kugler†,
Mark Legler**, Lisa Leone†,
Terri Maddalone**, Tina Parisi†,
Barbara Sgambellone, Judith Shevlin†,
Allison Sokol†, Joe Ventura**

** Intern
*** Educator-in-Residence
† Part-Time Intern

Artists, Directors, Designers

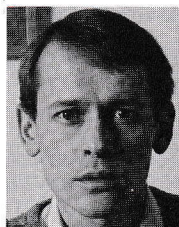
JOE RAPOSO

Known on Broadway for such shows as *Half a Sixpence*; *You're A Good Man, Charlie Brown*; and *House of Flowers*; Mr. Raposo gained national fame and several Emmy awards and nominations as music director, composer ("Sing" and "Bein' Green"), and/or lyricist for *Sesame Street*. He has won four Grammy awards and an Academy Award nomination (for "The First Time It Happens" from *The Great Muppet Caper*) and wrote scores for such films as *Raggedy Ann and Andy*, *Big Mo*, *Savages*, and *Steinbeck in Memoriam*. Mr. Raposo, vice-chairman of the Egg's Board of Directors, was co-producer of ESIPA's *The All-Time Good-Time Knickerbocker Follies*.



TIMOTHY MASON

Timothy Mason has been active in theatre for the past eighteen of his thirty-three years, first as a child actor at the Minneapolis Children's Theatre Company, and later as resident playwright for the same group. His seventeen scripts for the Minneapolis Ensemble won him the 1972 National Society of Arts and Letters Award, a creative writing fellowship from the National Endowment for the Arts in 1976, and in 1981, the Twin Cities Drama Critics Circle Award for a new play (a musical adaptation of Dr. Seuss's *The Five Hundred Hats of Bartholomew Cubbins*). His adult drama, *In a Northern Landscape*, was produced by the Actors Theatre of Louisville in the 1983 Humana Festival of New American Plays. New York's Circle Repertory Company will produce Mr. Mason's *Levitatio* in February of 1984. Mr. Mason's articles on the arts have appeared in *Saturday Review*, *Ambassador Magazine* and *The Observer Magazine* of London.



PATRICIA BIRCH

Originally famed as a Broadway choreographer for shows ranging from *Grease*, *The Me Nobody Knows*, and *You're A Good Man, Charlie Brown* to Sondheim's *A Little Night Music* and *Pacific Overtures* and the recent revival of *Bernstolide*, Ms. Birch also has choreographed the operas *Salome* and *Street* movies such as *Grease*, television specials, and served as resident choreographer for *The Electric Company*. She has added credits as director with *York* plays *Happy End* and *Rea* among others, and supervised a national production of *Follies*.

LOUIS ST. LOUIS

Music director for Broadway's *Grease*, and *Over Here*, Mr. St. Louis will be represented as composer in several forthcoming films, albums and in the Broadway theatre next fall with his new musical *Sugar Hill*, a book by Tony Walsh based on a Roberto Fernandez, which chronicles a professional and personal progression of a black woman in the twentieth century. He has done the music and lyrics on the lyrics of two current hit records in Japan, soon to be released in the U.S. and has written "Hold Me Close" for the Twentieth Century Fox film *Right Moves*, and the music and lyrics for "Jenny" from *Where the Boys Are*.

ROSS ALLEN

Conductor for the national tour of *num* and *The Best Little Whorehouse in Texas*, and assistant conductor for the Broadway production of *Barnum*, Ross Allen has conducted for major Broadway and regional productions. Additional credits include *The Fantasticks*, *The Sullivan St. Playhouse*; *Pal Joey* with Joel Grey and Alexis Smith; *The Music Man* starring Ann Blyth and Jerry Robbins; *Oliver!* with Shani Wallis; *West Side Story*; *The Unsinkable Molly Brown*; *Sideways* by Sondheim and *Sweet Charity*.

MARSHA LOUIS ECK

Dividing her time as designer between television, the theatre and motion pictures, Ms. Eck did the PBS teleplay *Paul's Case*; *Manon* and *Lucia di Lammermoor* with Beverly Sills and *Manon Lescaut* for the New York City Opera; more than twenty



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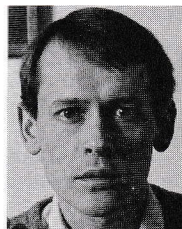
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Part-Time Intern

Artists, Directors, Designers

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and *Pacific Overtures*
and the recent revival of Bernstein's *Can-
dide*, Ms. Birch also has choreographed
the operas *Salome* and *Street Scene*,
movies such as *Grease*, television spe-
cial, and served as resident choreog-
rapher for *The Electric Company*. She also
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Joel Grey and Alexis Smith; *The Sound of
Music* starring Ann Blyth and Jean-Pierre
Aumont; *Oliver!* with Shani Wallis; and
productions of *West Side Story*, *Chicago*,
The Unsinkable Molly Brown, *Side by Side*
by Sondheim and *Sweet Charity*.

MARSHA LOUIS ECK

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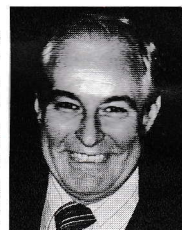
tions for Circle in the Square including
Mourning Becomes Electra, their first pro-
duction on Broadway in their new theatre;
and worked at the Juilliard Theatre for
John Houseman. For ESIPA, Ms. Eck has
designed the sets for *Sleeping Beauty*, *The
Wizard of Oz* and sets and costumes for
Cinderella and *Pinocchio*.

RICHARD WINKLER

Mr. Winkler has created lighting designs
for many Broadway and Off-Broadway
productions including *Your Arms Are Too
Short To Box With God*, *Something's Afoot*,
Best Friend, *The Play's The Thing*, *Modig-
liani*, *American Passion* and *Preppies*.
Since 1975, Mr. Winkler has designed for
the Dallas Opera, the Houston Grand
Opera, the Miami Opera Guild and the
Michigan Opera Theatre. For regional
theatre, he has lit plays and musicals for
the Goodspeed Opera, Milwaukee Rep, the
American Stage Festival and the Folger
Theatre Group. He has supervised designs
for such international stars as Frank Sina-
tra, Shirley MacLaine, George Benson,
Ashford and Simson, and Patti La Belle.

PETER FOY

World-renowned as
the aerial choreog-
rapher par excellence,
Mr. Foy has flown Jean
Arthur, Mary Martin,
and Sandy Duncan in
Peter Pan and Sally
Field in *The Flying
Nun* series, and
served as technician
on the films *Fantastic Voyage*, *The Wiz*,
and *Hair*, and for the Ice Capades and nu-
merous shows in Las Vegas. For the ESIPA
company, he supervised the flying in
Peter Pan, *Cinderella*, *The Wizard of Oz*,
Fiddler on the Roof and *Follies*.



ADRIENNE POSNER

As ESIPA's chief cho-
reographer, Ms. Pos-
ner has worked with
the company since
1976. Having studied
at the Boston Con-
servatory of Music,
she is a former dance
faculty member of
Skidmore College and
former teacher and choreographer for the
theatre and physical education depart-
ments at SUNY Albany. For ESIPA she has
choreographed *Peter Pan*, *Cinderella*,
Pinocchio, *The Wizard of Oz*, and *Fiddler
on the Roof*, co-directed *Sleeping Beauty*,
and was chief choreographer for *Follies*.



STAN APPLEBAUM

The winner of several Clio awards for his
work in television commercials, Mr. Ap-
plebaum's composition for Pan American
Airlines not only earned him a Clio, but
also provided the inspiration for a George
Balanchine-choreographed ballet which
is part of the New York City Ballet's reper-

toire. An arranger, conductor and composer who studied with Stephan Wolpe and Wallingford Riegger, with credits in Broadway theatre, radio and television, Mr. Applebaum recently co-authored a series of eight natural science books for children. For ESIPA, he orchestrated the operetta segment of *Follies*.

DAVID BERGER

As composer/arranger, Mr. Berger has worked with such greats as Stan Getz, Phil Woods, Chick Corea, Mary Martin and Chad Mitchell, on the Broadway production of *Sophisticated Ladies*, with major dance companies and symphony orchestras across the country and for films and television. Since 1971 the conductor of his own David Berger Jazz Orchestra, a teacher, and author of a Play-Along series on contemporary jazz, Mr. Berger has played trumpet with the Duke Ellington Orchestra, the Broadway production of *The Best Little Whorehouse in Texas* and The Alvin Ailey Dance Theatre, among others. He is the recipient of three grants from the National Endowment for the Arts, two Downbeat Scholarships and the Duke Ellington Scholarship from the Eastman School of Music.

MICHAEL GIBSON

The composer of numerous film scores, Mr. Gibson also has provided orchestrations for Broadway shows such as *Woman of the Year*, *Barnum*, *Peter Pan*, *Over Here* and *My One and Only*. He collaborated with Patricia Birch on the movies *Grease* and *Grease 2*, and is currently orchestrating *The Rink*, a new musical by Kander and Ebb, starring Liza Minelli and Chita Rivera, which opens in New York City this January.

PHILIP J. LANG

Mr. Lang has orchestrated over 50 Broadway musicals including *My Fair Lady*, *Camelot*, *Annie*, *Hello, Dolly!*, *Applause* and *Carnival*. He has written for the Boston Pops, Radio City Music Hall, films and television, and is also known in the field of educational music for his many works for band, orchestra and chorus.

MAURY LAWS

Since 1965 a composer, conductor and arranger of music for feature films, television specials and series, Mr. Laws has worked with such stars as Fred Astaire, Sarah Vaughan, Dinah Shore and Ethel Merman, and has had his compositions sung by Judy Collins, Don McLean and Robert Goulet, among others. For television, he composed, arranged and conducted music for the Peabody Award-winning NBC special *The Hobbit*, for *The Vatican Collections*, narrated by James Mason, for *The Wind in the Willows* to be aired this season, and was music director for *Rudolph the Red-Nosed Reindeer*, the longest-running special in history.

JIM TYLER

A regular arranger for television shows, Mr. Tyler has orchestrated films such as *Raggedy Ann and Andy* and *The Great Muppet Caper* as well as Broadway shows including the current production of *La Cage aux Folles*, *Half a Sixpence*, *Home Again*, *Gantry*, and *Celebration*, and has been a contributing orchestrator for more than fifty Broadway shows. He has arranged for the London and Boston symphony orchestras and the Lincoln Center for the Performing Arts and has composed, arranged, and conducted seven record albums.

GEORGE HARRIS

ESIPA's music director, as well as a composer and arranger, Mr. Harris has been with the company since 1978. He received B.S. and M.S. degrees from SUNY Albany, has served as music director for numerous stock, regional, and university productions, and is a member of the show-music trio Encore. For the ESIPA company he composed scores for *Alice in Wonderland*, *A Lancashire Lad*, and *Pinocchio*. His conducting includes *Cinderella*, *The Wizard of Oz*, *Fiddler on the Roof*, *Nightingale*, and *Follies*.



ROBIN HOROWITZ

With the company since 1981, Ms. Horowitz holds a B.S. from SUNY-Brockport where she was active in the theatre arts department's hosting of the 1979 International Special Olympics. She was assistant stage manager for Off-Broadway's CSC Repertory's 1981 spring season; assistant stage manager for *Princess Too Tall* at the Henry Street Settlement in New York City; and stage manager for Off-Off Broadway's Cubiculo Theatre's *Endgame*. For ESIPA, Ms. Horowitz has stage managed several productions and was production stage manager for the 1983 *Follies* and *Our Town*.



Guest Performers

IVY AUSTIN

Direct from the New York City Opera's productions of *Candide* and *The Merry Widow* at Lincoln Center, Ms. Austin makes her debut at the Egg as *Raggedy Ann*. A familiar voice from cartoons, voice-overs on *Sesame Street*, *The Electric Company*, *3-2-1 Con-*



tact, and several children's Austin has toured with companies of *Hair* and *They're a Song*, and was featured in *Grease 2*. Her regional credits include *August 6*, 1945 at the Mark T in Los Angeles, and *Candide* Stage in Washington, D.C. A New York City and a graduate of university, she has recently been on television as the fast-talking Airborne Freight commercial.

MARK BAKER

Mark Baker, who is from Cumberland, Maryland, a picturesque hamlet nestled in the Appalachian Mountains, created the title role in the Bernstein/Wheeler *Candide* for the Harold Prince/Chelsea Theatre Center musical production for which he received World Award and a Tony nomination. His film credits include the lute in universal's pirate epic *Swashbuckler* in Susan Seidelman's new opus *Smithereens*, the assistant in Ken Russell's *Valentino* and *Raggedy Ann* in the ITT and *Raggedy Ann and Andy*. Mr. Baker's Broadway credits include *Candide*, *Fantasticks*, *Love Me, Love Me*, and *You're a Good Man, Charley*. He has just returned from a season at the Tyrone Guthrie Theatre in Minneapolis where he appeared as Benny in *Guys and Dolls* and as the and Filch in *The Threepenny Opera*.

DON CORREIA

Mr. Correia received the Astaire Award for the Best Dancer on Broadway in 1982 for his portrayal of Frankie Polo in Neil Simon's revival of *Little Me*. He made his Broadway debut as Mike Costa in *A Chorus Line*, performed in *Perfectly Frank*, *Frank Lesser*, *Sophisticated Ladies*, most recently in Radio City production of *Five-Six-Seven* with his wife Sandy Duncan. His credits include the Emmy Award-winning *A Tribute to Richard Rodgers*, *Baryshnikov* on Broadway, appearances on *The Merv Griffin Show*, *Dinah Shore Show*, *The Tonight Show* and the special *Parade* which he played Vernon Corcoran.

YLER

ular arranger for television shows. yler has orchestrated films such as *Raggedy Ann and Andy* and *The Great Gatsby* as well as Broadway shows including the current production of *La Marseillaise*, *Half a Sixpence*, *Home*, *Gantry*, and *Celebration*, and has a contributing orchestrator for more than fifty Broadway shows. He has arranged for the London and Boston symphony orchestras and the Lincoln Center Performing Arts and has composed, arranged, and conducted seven Broadway albums.

RGE HARRIS

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N HOROWITZ

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est Performers

AUSTIN

from the New York City Opera's productions of *Candide*, *The Merry Widow*, and *Lincoln Center*, Ms. Austin makes her debut at the Egg as *Raggedy Ann*. A familiar face from cartoons, she appears on *Sesame Street*, *The Electric Company*, 3-2-1 Con-



tact, and several children's albums. Ms. Austin has toured with national companies of *Hair* and *They're Playing Our Song*, and was featured in Paramount's *Grease 2*. Her regional credits include *August 6, 1945* at the Mark Taper Forum in Los Angeles, and *Candide* at Arena Stage in Washington, D.C. A native of New York City and a graduate of Colgate University, she has recently been seen on television as the fast-talking secretary for Airborne Freight commercials.

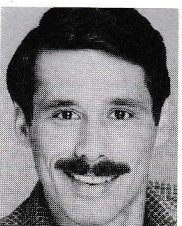
MARK BAKER

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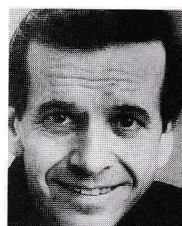
DON CORREIA

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WILLIAM LINTON

If versatility is one of the prerequisites of the entertainment industry, certainly Bill Linton, who has joined *Raggedy Ann & Andy*, more than meets the requirements. He has worked in almost every phase of the industry, from co-host with Arthur Godfrey on his daytime radio show in the late '50s, to appearances on the popular soap opera, *Ryan's Hope*. Mr. Linton has appeared opposite Lucille Ball in the Broadway production of *Wildcat*, as standby for Shelley Berman in *Family Affairs*, with Betty Garrett in *Beg, Borrow or Steal*, and opposite Carol Channing in a limited tour of *Sugar Babies*. Over the past nine months Mr. Linton was busy playing Bert Barry in the National Company tour of *42nd Street*. He is currently the co-host of a projected health magazine format television show called *Body Talk*.



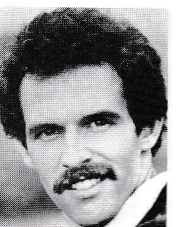
KAREN SHALLO

Last season Ms. Shallo was in Rome filming Sergio Leone's *Once Upon a Time in America* with Robert DeNiro, in New York filming *Across the Brooklyn Bridge* with Elliott Gould and Sid Caesar, as well as being seen Off-Broadway as Francesca in *Angelus*, on *As The World Turns* as Louise Adams, R.N., and as Rosa in the American premiere of Dario Fo's *About Face* for Yale Rep, which will be coming to New York this season. Besides working opposite Brian Bedford in *My Fat Friend*, Richard Chamberlain in *Shadow Box*, and with Jon Voight in *Streetcar*, her New York credits include: *Passione*, *We Won't Pay! We Won't Pay!*, *The Overcoat*, the revival of *Children of Darkness*, *Carnival Dreams*, and three years as a member of the Colonnades Theatre Lab. For eighteen years she has appeared in the major regional theatres in such roles as Martha in *Who's Afraid of Virginia Woolf?*, Josie in *A Moon For The Misbegotten*, Lady Macbeth, Luce in *The Boys From Syracuse*, Elizabeth in *The Crucible*, and Masha in *The Three Sisters*. Her other movies include *Dana's Time* and *Claudine*; for public TV she has been Frosine in Molière's *The Miser*, Mrs. Alving in Ibsen's *Ghosts*, the wife in Beckett's *Play*, and Maggie in *Burgher Family*.



STEPHEN CAREY

Assistant to ESIPA's dance director, Mr. Carey recently served as staff choreographer for Neil's New Yorker Dinner Theatre. With ESIPA, he has appeared in productions of *Peter Pan* and *The Wizard of Oz*.

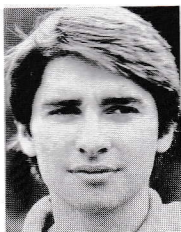


MICHAEL JAHODA

Mr. Jahoda has performed with the New York City Ballet, the Schenectady Light Opera Company in *Oklahoma* and *Carousel* and is assistant choreographer to Stephen Carey for the current SLOC production of *Pippin*. A student of dance and gymnastics with Merritt's Dance Studio, Mr. Jahoda is presently studying dance with Felix Smith and Elizabeth Carroll. He is a member of the ESIPA Dance Ensemble and for the Institute has appeared in *The Wizard of Oz*, *Nightingale* and in *Follies* as a featured tap dancer.

**BRIAN KAMAN**

Brian Kaman was last seen in the most recent revival of *Candide* at Lincoln Center. His Broadway credits include the role of Baby John in the Jerome Robbins production of *West Side Story* and Tex in *Whoopee!*. Off-Broadway he appeared in Patricia Birch's *American Passion*, was a featured dancer in the NBC-TV series *Fame* and also appeared in the motion pictures *Annie* and *Beginners*.

**MURRAY PHILLIPS**

Currently working toward a degree in Theatre Arts/Education, Mr. Phillips studied at the Cantarella School of Ballet as a member of the Berkshire Ballet. He received additional professional training during summers at Jacob's Pillow in Massachusetts, and at the School of American Ballet and the Joffrey School of Ballet in New York City. A former assistant dance teacher at North Adams State College, Massachusetts, Mr. Phillips is presently a teaching assistant with the ESIPA Dance Ensemble and has been teaching in the Theatre Arts School since 1980. He has appeared in the Institute productions of *Cinderella*, *The Wizard of Oz*, *Fiddler on the Roof*, *The Thwarting of Baron Bolligrew* and *Follies*.

**MIRINDA LYNN STAATS**

Trained in acting, singing and dance, Ms. Staats has a variety of experience in theatre, radio and television. She appeared in *The Bob McGrath Family Concert* at ESIPA, in *The Sound of Music* at the Four Seasons Dinner Theatre in Albany,



was featured in a segment of PM Magazine this year and did the CP Telethon in 1978 and 1982. She has recorded for Nashville record companies, performed in live radio shows and, as a member of Cross-Country Dancers, has been seen at Opryland, Tennessee and at fairs and festivals throughout New York and New England.

CAROLEE CARMELO

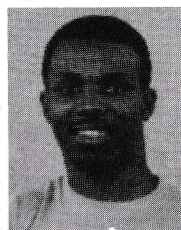
A summa cum laude graduate of SUNYA, Ms. Carmello has done radio and television commercials and has performed as a nightclub singer. Her theatre credits include *They're Playing Our Song* for the Lake George Dinner Theatre; *Music Man* for the Schenectady Light Opera Company; *The Sound of Music* for the Four Seasons Dinner Theatre; and *Oliver!*, *Fiddler on the Roof*, and *Amahl and the Night Visitors* for SUNYA.

**LAURA CARUSONE**

Ms. Carusone is a graduate of SUNY Purchase with a B.F.A. in dance and a former member of their dance company. She has worked with renowned choreographers such as Kazuko Hirabayashi, Jacques d'Amboise and Fred Benjamin. In New York City Ms. Carusone continued her studies with Haynes Owen, Maggie Black, David Howard and Luigi and performed in informal dance concerts. A former guest teacher and choreographer for the Adirondack Repertory Dance Theatre, she joined the ESIPA Dance Ensemble in 1982 as a dancer and assistant teacher. She has performed in Institute productions of *Romeo and Juliet* and *Nightingale*.

**STEFAN HARRIS**

A member of the ESIPA Dance Ensemble, Mr. Harris has studied tap dancing for fourteen years and jazz for six years at the Marge Tynan School of Dance in Albany. He performed in the Berkshire Ballet's production of *The Nutcracker* and in *Romeo and Juliet*, *The Wizard of Oz*, *Nightingale* and *Follies* for ESIPA.

**KAREN KINBAR**

A member of the ESIPA Dance Ensemble, Karen Kinbar studied dance at Skidmore College and at the American Dance Center. She appeared with the New York City Ballet at SPAC for three years, where she danced in *Firebird*, *A Midsummer Night's Dream* and *Coppelia*. For the Schuylerville

Community Theater she was *Bleek* in *Fiddler on the Roof*, played *Stupefying* and a dancer in *Li'l Abner*, was a soloist in the Berkshire Ballet's production of *The Nutcracker* and for the Institute, a butterfly in *Peter Pan*. She is currently a student in ESIPA's Theatre Arts School.

CHRISTINE HUGHES

A student at Albany High School, Christine Hughes has been studying dance for twelve years. She performed in the Berkshire Ballet's *The Nutcracker* in 1981 and 1982 and for ESIPA has appeared in *The Wizard of Oz*, *Nightingale*, a straw hat production of *Babes in Arms*. Ms. Hughes has been a member of the ESIPA Dance Ensemble for two years and was a featured tap dancer in *Follies*.

**SARAH JOY KLINOWSKI**

A sixth-grade honor student at School 18 in Troy, eleven-year old Sarah Joy Klinowski has been a competitive figure skater for five years and has played first clarinet with the All-City Band for the past two years. She performed at the Egg in the *McGrath Family Concert*.

**ROBYN MILLER**

A senior at Columbia High School in East Greenbush, Robyn Miller studies dance with Gertrude Hallenbeck Cashvan and is an apprentice in the ESIPA Dance Ensemble. She attended Jacob's Pillow in 1982 and again in 1983 as a scholar. She studied gymnastics with Sysoan, and performed in *The Sound of Music* and *West Side Story* with the Drama Club, *The Pajama Game* with the Community Theatre and *Follies* with the

**MARNIE NICOLELLA**

Marnie Nicolella is known to Capital District audiences as the voice of a 1983 commercial for Freihofer bread and from her appearances in *The Bob McGrath Family Concert* for ESIPA and the Schenectady Light Opera Company's *Oliver!*. She is currently a high school senior at the Shenendehaul School.



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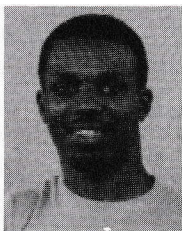
CARMELLO
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HARRIS
mber of the Dance Ensem- t. Harris has tap dancing teen years and six years at the Tynan School e in Albany. He ed in the Berk-allet's produc- *The Nutcracker* and in *Romeo and e Wizard of Oz*, *Nightingale* and or ESIPA.



KINBAR
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SARAH JOY KLINOWSKI

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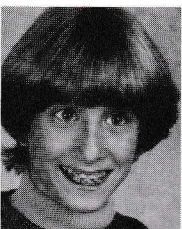
ROBYN MILLER

A senior at Columbia High School in East Greenbush, Robyn Miller studies dance with Gertrude Hallenbeck Cashvan and is an apprentice in the ESIPA Dance Ensemble. She attended Jacob's Pillow in 1982 and again in 1983 as a scholarship student, studied gymnastics with Yuri Sysoan, and performed in *The Sound of Music* and *West Side Story* with the Goff Drama Club, *The Pajama Game* with Community Theatre and *Follies* with ESIPA.



MARNIE NICOLELLA

Marnie Nicoella is known to Capital District audiences as the voice of a 1983 commercial for Freihofer bread and from her appearances in *The Bob McGrath Family Concert* for ESIPA and the Schenectady Light Opera Company's *Oliver!*. She is a sixth-grade student at the Shenendehowa Central School.



STEPHANIE PITCHER

The recipient of a dance scholarship to the Chautauqua Institute of the Performing Arts and a former student in ESIPA's Theatre Arts School, Ms. Pitcher has been dancing for nine years and is a member of the Institute's Dance Ensemble. She performed with the New York City Ballet in *Coppelia* and *The Firebird* at SPAC, for ESIPA in *Cinderella*.



CATHY REYNOLDS

Cathy Reynolds has appeared as Amaryllis in the Schenectady Light Opera's production of *The Music Man* and in ESIPA's *The Bob McGrath Family Concert* last season. She is an eighth-grade student at the Iroquois Middle School.



SCOTT SCHAFER

Having just portrayed George Gibbs in ESIPA's production of *Our Town*, Scott Schafer is pleased to be back at the Egg. He recently played Norman in *Norman, Is That You?* at the Alhambra Theatre in Jacksonville, Florida. Prior to that he spent a year in the role of Felix Lindor with the Chicago company of *Do Black Patent Leather Shoes Really Reflect Up?*. Other stage credits include *The Miser*, *Romeo and Juliet*, and the tour of *Babes in Toyland*. Among his television credits are *American Dream* and *One Life to Live*. Mr. Schafer is a graduate of DePauw University in Greencastle, Indiana.



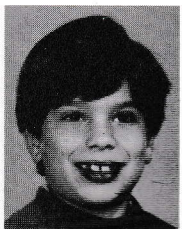
CELIA WILLETTE

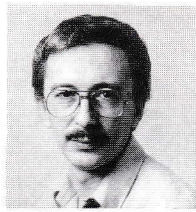
Celia Willette has appeared in the Schenectady Light Opera Company's production of *Oliver!* and, for ESIPA, in *The Bob McGrath Family Concert*. A seventh-grade student at the Niskayuna Middle School, she is also presently enrolled in ESIPA's Theatre Arts School.



JAMIE WOLKENBREIT

Jamie Wolkenbreit is eight years old and a third grade student at Hamagrael Elementary School in Delmar. He also attends classes at ESIPA's Theatre Arts School. Jamie appeared last year as a mailman in *The Bob McGrath Family Concert*.





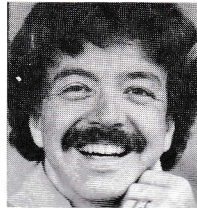
W.A. FRANKONIS

Deputy producing director. With company since 1977. Director of various university and area theatre productions. For Institute directed *The Merchant of Venice*, *The Lark*, *Macbeth*, *Witness for the Prosecution*, *Beauty and the Beast*, *Romeo and Juliet*, staged readings of William Gibson's new play *Goodly Creatures*. This season will direct *Our Town* and *The Threepenny Opera*.

The Resident Company

GARY O. ALDRICH

Worked with Metropolitan Opera Studio, Lake George Opera; local, regional theatres. Major roles: *Encore*; Tin Man, *Wizard of Oz*; Motel, *Fiddler on the Roof*; Badger, *Wind in the Willows*; DePinna, *You Can't Take It With You*; Brian, *Beauty & the Beast*; Emperor, *Nightingale*.



GARY DEMING

Creon, *Antigone*; Algeron, *Importance of Being Earnest*; Friar Lawrence, *Romeo & Juliet*; Banquo, *Macbeth*; Lazar Wolf, *Fiddler on the Roof*; Inquisitor, *The Lark*; Mr. Myers, *Witness for the Prosecution*; Wizard, *Wizard of Oz*; Kolenkhov, *You Can't Take It With You*.



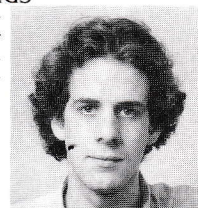
JOEL AROESTE

Major roles: *Macbeth*; Capt. Hook, *Peter Pan*; Sir Toby Belch, *12th Night*; Prince, *Cinderella*; Keller, *Miracle Worker*; Frank, *Diary of Anne Frank*; Bottom, *Midsummer Night's Dream*; Hyacinth, *The Swan*; Cowardly Lion, *Wizard of Oz*; Tevye, *Fiddler on the Roof*; Toad, *Wind in the Willows*.



BRUCE DAVID JENNINGS

Intern 1978-79, assistant stage manager 1980-81, stage manager *Sleeping Beauty* at SPAC. Major roles: Tybalt, *Romeo & Juliet*; Mendel, *Fiddler on the Roof*; Eddie Carmichael, *You Can't Take It With You*; 1983 Hawaii tour *Story Theatre*. Performs with Chris Dunn Trio.



HELENA BINDER

Graduate: Union College, NYU, Circle in the Square. Former member Blotto. Major roles include: Dorothy, *Wizard of Oz*; title roles: *Romeo & Juliet*; *Cinderella*; *Beauty & the Beast*; Helena, *Midsummer Night's Dream*; Gwendolyn, *Importance of Being Earnest*.



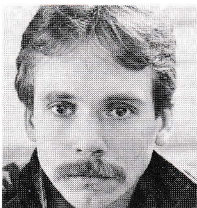
CAREN McGEE-RUSSELL

Dance Director, choreographer. Studied Royal Ballet School. Prix de Lausanne honorable mention. Title roles: *Sleeping Beauty*, Alice in *Wonderland*; Titania, *A Midsummer Night's Dream*; Death, *Nightingale*; Choreographed: *The Lark*, *12th Night*, *A Lancashire Lad*, *Story Theatre*.



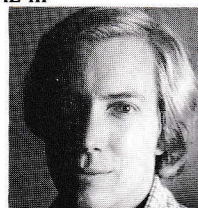
DAVID MARK BUNCE

B.F.A. Central Connecticut State, graduate work Penn State. Major roles, ESIPA and elsewhere: men in *Calamity Jane*; Young Man, *Summertime*; Sebastian, *The Tempest*; Simon, *Otherwise Engaged*; Brian, *The Shadow Box*.



JOHN THOMAS MCGUIRE III

With company since 1976. M.F.A. NYU School of the Arts. Major roles: William Grinby, *A Lancashire Lad*; Sir Wilfrid Robarts, *Witness for the Prosecution*; Prince Albert, *The Swan*; Scarecrow, *Wizard of Oz*; Mr. Mole, *Wind in the Willows*; Prince, *Sleeping Beauty*.



The Resident Company

BETSY NORMILE

Vocal instructor; classical soloist, member, show music trio Encore. Major roles: Mrs. Darling, *Peter Pan*; Yente and Fruma-Sarah, *Fiddler on the Roof*; Lady Capulet, *Romeo & Juliet*; Aunt Em, *Wizard of Oz*; Mrs. Kirby, *You Can't Take It With You*; title role, *Nightingale*.



GWYNNE SMITH

B.S. SUNY-Brockport. ESIPA roles in *Romeo & Juliet*, *The Wizard of Oz*, *Nightingale*; Weasel, *Wind in the Willows*; Liz, *Shirley Basin*; Rheba, *You Can't Take It With You*.



TOM PLETT

Certified French teacher. Some major roles: Leonard Vole, *Witness for the Prosecution*; Puck, *Midsummer Night's Dream*; Pal Agi, *The Swan*; Devil, *L'Histoire du Soldat*; Water Rat, *Wind in the Willows*; title roles: *You're a Good Man, Charlie Brown*; *Pinocchio*; *Beauty & the Beast*.



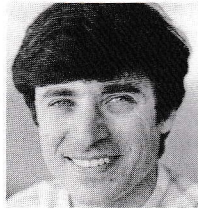
CAROLYN MARBLE VALENTIS

B.S. Theatre Arts SUNY New Paltz. Among major roles: Ogress, *Sleeping Beauty*; Joan of Arc, *The Lark*; Helen Keller, *Miracle Worker*; Hermia, *Midsummer Night's Dream*; Alexandra, *The Swan*; Hodel, *Fiddler on the Roof*; Alice, *You Can't Take It With You*.



GEOFFREY SCOTT-ALEXANDER

With ESIPA in *Romeo & Juliet*, *Nightingale*, *Sleeping Beauty*. Major roles, NYC area and on tour: Littlechap, *Stop the World*; Banquo, *Macbeth*; European company, Elizabeth Swado's *Nightclub Cantata*; La MaMa Experimental Theatre. Composer/lyricist, *Children of an Island*.



JEANNE VIGLIANTE

Former English teacher. Major roles: Lady Macbeth; title roles in *Diary of Anne Frank*, *Antigone*, *Calamity Jane*; Annie Sullivan, *Miracle Worker*; Willy Grinby, *A Lancashire Lad*; Romaine, *Witness for the Prosecution*; Beatrice, *The Swan*; Little Maid, *Nightingale*.



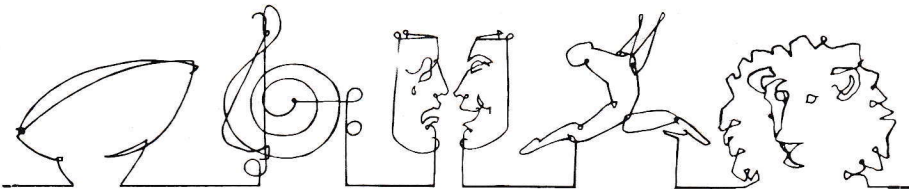
CAROLE B. SMITH

Certified teacher. Lady Bracknell, *The Importance of Being Earnest*; Portia the Stepsister, *Cinderella*; Kate Keller, *Miracle Worker*; Mrs. Frank, *Diary of Anne Frank*; Witch, *Wizard of Oz*; Nurse, *Romeo & Juliet*; Penny, *You Can't Take It With You*.



RICHARD A. WALSH

Mr. Kirby, *You Can't Take It With You*; Dussel, Van Daan, *Diary of Anne Frank*; Mayhew, *Witness for the Prosecution*; Oberon, *Midsummer Night's Dream*; Sentry, *Antigone*; Fyedka, *Fiddler on the Roof*; Capulet, *Romeo & Juliet*; John Cotton, *Goodly Creatures*; Narrator, *L'Histoire du Soldat*.



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